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ILLUSTRATIONS

TO

ORIENTAL MEMOIRS.

BY JAMES FORBES, ESQ.

WITH EXPLANATORY NOTICES.

86419

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EXPLANATION OF THE PLATES.

I.

Humming Birds at the Brazils on a Branch of the Orange Tree.

THE infinite variety of these little beauties, hovering over the lemon and orange blossoms in the groves near Rio de Janeiro, renders it difficult to make a selection. These introduced in this plate were drawn and coloured from nature. That on the wing is called the Fly-bird, from being the smallest of its species, and consequently the least, hitherto known, of the feathered tribes, in any part of the world.

II.

Blue Banana Bird at Rio de Janeiro, on a Sprig of the Guava Tree.

The beauty and variety of the birds on the coast of Brazil are astonishing: they are all specifically distinguished by naturalists, but the inhabitants of Rio de Janeiro generally call them red, blue, green, and yellow banana-birds, as those colours predominate; especially the birds which feed on bananas and plantains. The guava is one of the most beautiful and best flavoured fruits at the Brazils, and a great favourite with the domesticated songsters among the Portuguese ladies.

III.

Hindoo Peasant ascending the the Cocoa-nut Tree, to draw the Tari, or Toddy.

The mode of extracting the palm wine, or Toddy, is fully described in the Memoirs. To the Cocoa-nut tree the pot containing the liquor distilled in the night is affixed, for the peasant to pour into a larger vessel. In the fore-ground is a banana tree; and a Hindoo temple, overshadowed by a banian tree, with other oriental scenery, in the distance.

IV.

View taken under the Cubbeer-Burr, a celebrated Banian Tree in Guzerat.

This engraving, from one of larger dimensions, was copied from a drawing made on the spot; and contains about a sixteenth part of that beautiful production, the *Ficus Indicus*, growing on an island in the river Nerbudda. This umbrageous canopy is supported by three hundred and fifty large trunks, and upwards of three thousand smaller, all traced to one parent stem: the branches extend over a circumference of two thousand feet, and afford shelter to six or seven thousand persons.

V.

Monkeys in the Concan and Guzerat.

The Monkey family delineated in this plate was drawn from nature, under Cubbeer-Burr, the celebrated banian tree near Baroche, where they abound. There seems very little difference in the generality of these animals in the Concan and Guzerat. Malabar affords several varieties.

VI.

The Jaca, or Jac Tree and Fruit—The Gardener and the Fruit in just proportion.

The Jac Fruit, (*Artocarpus integrifolia*, LIN.) often grows to a larger size than is even here exhibited; and, according to the general economy of nature, it has been wisely ordained to grow immediately out of the trunk and strongest boughs of the tree, as it would be impossible for the slender branches to sustain its enormous weight.

VII.

The Cobra de Capello, Naga, or Hooded Snake of Hindostan.

The Serpent represented in this engraving is not of the largest size of the Coluber Naga. The spots and colours vary in this class of serpents, particularly in the spectacle marks in the expanded hood. The Cobra de Capello selected for this drawing was one of the most common, and one of the highest coloured of its kind.

VIII.

Dancing Snakes and Musicians.

Engraved from a drawing, taken on the spot, by Count de Montalembert, when aid-de-camp to General Lord Howden, in India. It is in all respects an exact representation of the Cobra de Capello, or Hooded Snakes, with the Musicians who accompany them throughout Hindostan; and exhibits a faithful picture of the costume of the natives, usually assembled in the bazaars on such occasions.

IX.

The Tailor Birds of Hindostan, Male and Female.

There are many varieties of the *Motacilla Sutoria* in different parts of India. Those delineated in this plate were drawn from a pair, that constructed their nest exactly as here represented, (except being more concealed by the leaves of the Convolvulus) in my garden, at Bombay. Few Tailor-birds display more brilliant plumage than the male here selected, and few wild plants in Hindostan are more beautiful than the fruit-bearing Convolvulus.

X.

The Bulbul, or Indian Nightingale, on a sprig of the Custard-apple Tree.

The Bulbul, called also by the Persians *Hazardasitaun*, or " the bird of a thousand songs," is one of the most beautiful and melodious in the Indian Ornithology. They differ very much in plumage, some being almost black, and others of a lighter brown than that delineated in the plate with the Custard-apple; both of which were drawn from nature at Bombay, and are of the usual size and colour.

XI.

A young Hindoo, among the secular Brahmins of distinction.

The different castes of Hindoos are so fully described in the Memoirs, that it is only necessary here to observe that this plate represents the usual dress of the younger Brahmins in the house, and a countenance differing very much from that of the Mahomedan youth in another engraving.

XII.

Dancing Girls and Musicians.

This is an exact representation of a set of Dancing Girls and Musicians, drawn from the life at Bombay. The costume of these courtezans varies according to their taste, whether Hindoos or Mahomedans, and it seldom happens that two are dressed exactly alike, either in their robes, or ornaments.

XIII.

Manner of travelling in a Palanquin in India.

This was the general construction of a palanquin, until the late improvements by the Europeans settled in Bengal, especially in one kind, which forms almost a small chamber, with windows of Venetian blinds to admit the light and air, as required. The bearers occasionally relieve each other; and on a journey, relays of bearers are placed at convenient distances.

XIV.

An Indian Hackeree, drawn by Guzerat Oxen.

This is engraved from a sketch by Count de Montalembert, of an Indian Hackeree, or chariot, with two wheels, and is an exact representation of that vehicle, as also of the breed of oxen, peculiarly trained for that purpose, as particularly described in the work. Many hackerees have four wheels, and accommodate a small family. The costume of the natives in the back-ground is equally characteristic.

XV.

A Mahomedan Youth of Distinction.

This plate represents the usual character, appearance, and dress of the Mahomedan boys, in the best Mogul families settled in the western provinces of Hindostan. They do not always wear ear-rings; but when dressed are adorned with rows of pearl, diamonds, rubies, and emeralds; also rings of great value.

XVI.

A Mahomedan of Distinction, with a Dervise on his Pilgrimage.

The sitting figure smoking the Hooka is a Sciad of a high Mahomedan family, claiming his descent from the Prophet of the Faithful. He is accosted by a Mahomedan fakeer, or dervise, with his lark and staff, the usual accompaniments of those religious beggars; who, like the Hindoo mendicants, travel throughout Hindostan, living upon alms.

XVII.

Parsees at Bombay.

The Parsees, descended from the Persian emigrants who left their country on the Mahomedan persecutions, and settled at Bombay, Surat, and Baroche, are particularly described in the Memoirs. They are a people differing very much in appearance and character from the Hindoos and Mahomedans, among whom they reside, and are in all respects perfectly distinct and separate. The drawing was taken from a Parsee family at Bombay. The back-ground represents one of the common wells in India, with the cocoa-nut, papah, and plantain trees, and a distant view of a Parsee tomb on a Malabar Hill.

XVIII.

View from Malabar Hill, on the Island of Bombay.

This View contains the fortified town, and harbour of Bombay, connected with Colaba, or Old Woman's Island; beyond the harbour and shipping are the Island of Caranjah, and the high land on the continent. The nearer landscape represents the country on Bombay, consisting chiefly of cocoa-nut woods and rice-fields, interspersed with English villas and plantations. Those in this engraving are the Retreat and Tankaville, on the borders of a tank of fresh water, near Malabar Hill; on which is seen one of the Parsee tombs, or large open sepulchres, where the corpses are exposed, to be consumed by vultures and other birds of prey.

XIX.

The Golden Lizard, on a Sprig of the Neva Tree.

Nothing can exceed the brilliant colouring of the lizard attempted

in this plate; when the sun shone upon the blue and yellow divisions of its body, the richness baffled all attempts at imitation. The Neva tree, when covered with its pensile blossoms, is one of the most elegant vegetable productions in Hindostan.

XX.

Surat, on the Banks of the Tappee.

The engraving represents this celebrated city in the most interesting point of view, from the English factory to the Dutch bunder, taken on the opposite side of the river. In the centre is the castle, with the British and Mogul colours on the towers; the more distant flag surmounts the Portuguese factory.

XXI.

The Conclusion of a Cheeta-hunt at Cambay.

The drawing for this engraving was made by Lady Malet, from a picture painted in water-colours, by a native of India, taken on the spot, which, although deficient in keeping and perspective, exactly describes the scene intended: it represents the Cheeta growling over the antelope he has just killed in the chase, and the gamekeeper cutting off the haunch to give the hungry animal to redeem the rest of his prey. Sir Charles Malet and some of his Persian friends at Cambay are spectators. One of the attendants carries a hawk, trained for the chase of antelopes and other game, which formed a principal amusement at Cambay.

XXII.

The Mango.

The Mango, (*Mangifero Indica*, Lin.) so deservedly esteemed one of the greatest blessings in India, abounds in most parts of its extensive dominions. It is a fruit frequently mentioned in the Memoirs, as differing in form, colour, and flavour, more than usual in oriental orchards, and far exceeding the variety of apples in Europe. The Alphonso mango at Goa, and that of Mazagon on Bombay, have deservedly obtained the preference to every other sort. The fruit is delineated in its various stages, as is sometimes seen on the same tree, adorned by one of the most beautiful Indian butterflies.

XXIII.

Calicut, on the Coast of Malabar.

This humble fishing-town, scattered among the cocoa-nut woods on the Coast of Malabar, is all that remains of the grand emporium of Calicut, which was esteemed among the first commercial cities in India, when Vasco de Gama arrived there, after his adventurous passage round the Cape of Good Hope, at the end of the sixteenth century; as particularly mentioned in the Memoirs.

XXIV.

Anjengo, on the Malabar Coast.

The drawing was made in 1772; Anjengo was then the most southern settlement belonging to the English on the coast of Malabar. The only public buildings were the Portuguese church and the English fort, which terminate the view north and south.

XXV.

A Hindoo Temple, near Eddova in Travencore.

This Temple was selected, as offering a fair specimen of the different style of architecture in the religious structures of Travencore and Malabar, and the Hindoo Dewals in the northern parts of India. The pillars in front of the temple are each of a single stone.

XXVI.

The Cajew, or Cashew Apple of Malabar.

This plate represents the Cajew Apple and Nut in all its various stages, displayed at the same time among the leaves and blossoms of this beautiful tree; which is one of the chief ornaments in the Malabar landscape, and is planted on each side of the public roads in many parts of Travencore, to shade the travellers.

XXVII.

View of the large Temple in the Island of Elephanta.

This plate is reduced from one of larger dimensions, which was engraved from a drawing taken on the spot in 1774. It gives a general view of the

interior of these extraordinary excavations, in which the Triad Deity of the Hindoos is distinguishable at the termination of the central aisle, or avenue. A strong light is thrown into the cave through an accidental aperture in the side of the mountain, the light originally admitted being only from the principal entrance.

XXVIII.

Comparative View of two principal Pillars in the Excavations at Salsette and Elephanta.

The lofty columns, surmounted by elephants, and something like a bell, was drawn correctly from one highly-finished in the large temple at Salsette. The other is a representation of the fluted pillars in the Elephanta cavern. Its capital seems well adapted to the situation, giving the spectator an idea of its being pressed and swelled by supporting the superincumbent mountain.

XXIX.

Scene of a melancholy Event on the Island of Salsette.

The little affecting anecdote of a Hindoo mother having her only child carried off by a tiger, while gathering fuel on the borders of a forest, is mentioned in the Memoirs at Salsette. The spirit and interest of the original drawing, which is from the pencil of Count de Montalembert, have been well preserved in the engraving.

XXX.

Ragonath Row, Ballajee, Pundit-Purdhan, Peshwa of the Mahratta Empire.

This portrait, from a drawing made during the campaign in Guzerat in 1775, was thought to be a striking likeness of Ragobah, or Ragonath Row, the Brahmin sovereign of the Mahrattas. On being shown the original drawing, he said it was rather an unfavourable likeness, but if I would make a sketch of him after gaining a battle, it would be more pleasing, and exhibit his real character. That not according with the general opinion, the drawing remained in its original condition.

XXXI.

The Mahratta Peshwa and his Ministers at Poonah.

My drawing of this interesting party was made from an original sketch, taken in the Durbar at Poonah, in the possession of Sir Charles Malet, Bart., during his residence at the Mahratta court; and is an exact representation of the highest order of secular Brahmins.

XXXII.

Mohman Khaun, Nabob of Cambay.

The drawing from which this is engraved was made at a public interview between the Nabob and the Mahratta sovereign, near the walls of Cambay; it was thought to be a strong likeness, and an exact representation of the Mogul costume. On that particular occasion the Nabob wore no jewels, nor any kind of ornament, except a fresh-gathered rose on one side of his turban.

XXXIII.

Sculpture in a subterraneous Hindoo Temple at Cambay.

This Temple, called by the English Shawuck Pagoda, contains some of the most beautiful marble sculpture in Hindostan, of a variety of deities in the Hindoo Pantheon. This compartment, forming the centre in a row of these images, was selected, from being more highly finished and ornamented than the rest; it represents the Deity called Parisnaut.

XXXIV.

A Foot Soldier in the usual Costume of the Native Indians.

From a drawing made in the Mahratta camp, of a spear-man in Ragobah's service. Those who carry matchlocks, or other Indian arms, are generally dressed in a similar manner, sometimes in a jacket and shorter drawers, according to their own choice; no conformity being attempted, as in the corps of native sepoys in the Company's service.

XXXV.

A Mahratta Horseman.

Engraved from a drawing sketched in the Mahratta camp; where, as remarked of the native foot-soldiers, few of them are dressed or armed exactly in the same manner; nor is there much distinction in appearance between the officers and the troop they command.

XXXVI.

The Table-Land and Cape Town at the Cape of Good Hope.

The Table-Land at a distance appears like one long mountain, with a flat surface; a nearer approach discovers its projecting cliffs, craggy sides, and broken precipices. The fortifications and principal buildings in the town being drawn in proportion to the Table mountain, are necessarily on a diminutive scale.

XXXVII.

Baroche, on the Banks of the Nerbudda in Guzerat.

This city being fully described in the work, it is unnecessary to add more than that the view was taken from the Melon Island, in the centre of the river Nerbudda, opposite the south face of the fortifications.

XXXVIII.

The Mausoleum of Bawa Rahan, near Baroche.

A morning scene soon after sunrise: engraved from an oil painting, which I did from my original drawing, to produce a more brilliant effect in colouring. The fore-ground represents the Mahomedan women, on the anniversary of the death of a husband, child, or relative, strewing the grave with mogrees and other fragrant flowers; at the approach of night they place a few lamps round the tomb, and pass the hours in the melancholy pleasure of tender recollection. The pensile nests of the Baya, or bottle-nested sparrow, are suspended to the branches of the cocoa-nut tree.

XXXIX.

The Curmoor, or Florican of Guzerat.

The plate represents this beautiful bird of about half its natural size,

the plumage is extremely correct: it is of the Bustard genus, and esteemed by epicures to be far superior in flavour to the black partridge, or any other bird introduced at the English tables in India.

XL.

The Sahras, or Demoiselle of Guzerat. Ardea Wirgo.

This bird, drawn from nature, is particularly described, and a singular anecdote related of it, in the Memoirs, P. 503, Vol. I. The Sahras and Cullum, a similar bird, are very common in many parts of Guzerat, and in their most erect posture generally exceed five feet in height.

XLI.

The Green Pigeon and Cur-Champa.

The bird in the plate is represented about half the natural size; it is of beautiful plumage, and highly flavoured. These pigeons are met with in most parts of Hindostan, and particularly abound in the Banian trees, whose fruit forms their principal food. The Cur-Champa grows to a large tree, with a rich foliage, and at most seasons is covered with white flowers, which emit a delicate fragrance to a considerable distance.

XLII.

Blue Locust, Thorny-crested Caterpillar, and variegated Mimosa, in Guzerat.

These three curious and beautiful specimens in the Natural History of Guzerat are particularly described in different excursions in that province. They are delineated in the exact size and colours of nature, except in the lively azure of the locust, which it would be difficult for art to imitate.

The Caterpillar, and the elegant Baubul-tree, or Mimosa, from whence it instinctively saws off the thorny materials for its temporary asylum, are fully mentioned in P. 504, Vol. I.

XLIII.

Skeleton Mantis, and Oil Plant of Guzerat.

There is as great a variety of plants cultivated for the oil which is expressed from their seeds as there is of the Mantis tribe of insects, in Guzerat. The plant here delineated is one of the most delicate of its

kind; and the mantis, or soothsayer, a singular variety among the creeping-leaves, begging flies, and other insects of the mantis tribe.

XLIV.

The Durbar and adjacent Scenery at Dhuboy.

This plate represents the durbar, or palace of the former Hindoo governors, after being a little altered to the English fashion. It is pleasantly situated on the border of a tank, surrounded by temples and sacred groves of the Brahmins. The fore-ground represents that part where cattle were generally led to water. The other sides are enclosed by walls of hewn stone, with steps to the water.

XLV.

The Gate of Diamonds at Dhuboy.

The Memoirs contain a particular account of the Eastern Gate at Dhuboy, and assign a reason for this distinguishing appellation. The plate represents its present ruinous state, and the remains of its former magnificence in the temple and adjoining part of the city walls.

XLVI.

Specimen of Hindoo Sculpture on the Gate of Diamonds, at Dhuboy.

This composition was selected to convey some idea of the immense profusion of sculpture bestowed on this celebrated eastern portal, particularly described in the Memoirs. One hundred thousand figures of different kinds would fall far short of the number sculptured on its walls and towers.

XLVII.

Peasants at a Well in Hindostan.

The engraving was made from a drawing by Baron de Montalembert, and is an exact representation of the subject. The ox carries a double skin filled with water, hanging on each side, which is sold in the cities and towns throughout India, at a very moderate price.

XLVIII.

The Indian Squirrel and Tamarind.

These are both of the natural size and colours. There are larger squirrels in India, more like those in Europe; but the little beauty here

delineated is common in every town and village throughout Hindostan; perfectly familiar in the houses and gardens of natives and Europeans: the stripes are sometimes of a darker brown. The tamarind leaves and blossoms are of the usual standard; the fruit is shorter than is generally seen, on account of the size of the plate.

XLIX.

The Mawahw Tree of Guzerat.

This valuable tree is indigenous to many parts of India, and is fully described in Vol. II. P. 61.

L.

Grains in Guzerat. Chena, Buntee, Codra, Natchnee.

The early grains were all drawn from nature, at the commencement of the different harvests in the Dhuboy Purgunna. The Linnean names and specific distinctions are mentioned in the work: their varied tints and rich appearance add much to the beauty of the luxuriant plains of Guzerat. These grains are all reaped in what is called the first harvest, commencing soon after the periodical rains are over.

LI.

Grains in Guzerat. Juarree, Bahjeree, Batty, or Rice.

These latter grains, whose Linnean distinctions appear in the work, are more nutritive and valuable than those in the preceding plate. They were all drawn and coloured from nature; and when fully ripe, clothe the fertile purgunnas with the most luxuriant and varied beauty, in a province deservedly named the *Paradise of Nations.*

LII.

The Wedded Banian Tree.

This tree is so called in Hindostan, where the seed of the Palmyra (*borassus flabelliformis*) has been dropped by a bird, or scattered by the wind into the decaying trunk of a burr, or banian tree, (*Ficus indica.*) The trees thus united form a peculiar contrast, especially when the Palmyra soars loftily above the spreading branches and picturesque trunks of the burr. The

trees from which this drawing was made grew near the bottom of the excavated mountains in the island of Salsette; and were much frequented by the Baya, or bottle-nested sparrow.

LIII.

Hindoo Devotees of the Jungam and Byragee Tribes.

These superstitious mendicants have some characteristic difference from the devotees of the Gosaing and Jetty tribes, the detail of which would be neither interesting nor entertaining to the English reader. Some of the distinctions in the artificial gradations of caste among these people are slightly mentioned in the Memoirs. The contrasted appearance of the well-fed Jungam and the meagre habit of the abstemious Byragee are sufficiently obvious.

LIV.

Small Hindoo Dewal on the Bank of the Nerbudda.

These little temples, generally shaded by a banian-tree, are built near a Hindoo village, for the convenience of the peasants; and also for the comfort of the boatmen navigating the river, who, on festivals and stated ceremonies, frequently land, and perform their devotions to the deity therein worshipped. The Raje-pipley hills form the distant prospect.

LV.

A Banian Tree, consecrated for Worship in a Guzerat Village.

This tree was sketched, not only for its perfect form, and the ramifications and trunks surrounding the parent stems, (from which they did not then extend to a great distance) but because it gave an exact representation of a village deity often mentioned in those small hamlets where no building is appropriated to Hindoo worship. To this stone, sometimes rude and shapeless, and sometimes sculptured into the form of a deity, the peasant repairs to perform his daily devotions

LVI.

A Coolie Chieftain in Guzerat.

The engraving is from a drawing of a chieftain, or head of the Coolies, a tribe of robbers and pirates, settled near the river Mihi, in Guzerat, who are particularly mentioned in these Memoirs: the scene of their depredations is principally in the gulph of Cambay, and the navigation between Surat and Bombay.

LVII.

Specimen of the Inlaid Work in the Taje Mahal at Agra.

The Mausoleum, called Taje Mahal, or the "Crown of the Seraglio," at Agra, erected by the Emperor Shah Jehan, in memory of his favourite Sultana Montazal Zumani, "Paragon of the Age," is so fully described in the Memoirs, that it would be superfluous to add any thing further than that the plate exhibits a fac-simile of the ornaments inlaid in precious stones on the marble and alabaster of the tomb, for many hundred feet.

LVIII.

The Jumma Musjid, or Grand Mosque at Ahmedabad.

The engraving is made from a drawing taken on the spot, of one of the most magnificent buildings in Hindostan, still remaining in perfect repair. The minars, or minarets, are uncommonly beautiful; and the plate conveys a complete idea of this style of Mogul architecture.

LIX.

Shah Bhaug, a Summer Palace, built by the Emperor Shah Jehan, on the Banks of the Sabermatty.

The palace, park, and gardens, at Shah Bhaug, are fully described in the Memoirs, P. 205, Vol. II. This imperial villa was built in the beginning of the seventeenth century, and is still in complete repair. The external decorations and interior apartments exhibit an excellent specimen of Mogul architecture.

LX.

Temple of Fountains, at Cambay.

The drawing was taken from a temple of marble, with perforated columns, each supplying a fountain round the dome, as described at large in the work, P. 230, Vol. II.

It stood in the centre of a canal in the garden called Dil-Gusha, or the "Expansion of the Heart," belonging to the Cambay Nabob, surrounded by fragrant flowers and aromatic plants; especially the keurah, mogree, roses, jasmin, and double tube roses.

LXI.

The Flowers and young Fruit of the Keurah.

This shows more distinctly the blossoms and early fruit of a plant so highly esteemed by the Indians. The men wear the flowers falling gracefully from the turban—the women in various ornaments.

LXII.

The Fruit of the Keurah.

This plate shows the fruit in a ripe state; it is sometimes eaten by the poorest natives; also the pulp of the stalk in time of famine.

LXIII.

A Gracia Chieftain, or Rajah, with his Suaree, or usual attendants.

This print, taken from a drawing by the Count de Montalembert, gives an excellent idea of the general costume of the inferior Hindoo Rajahs and Princes throughout the greater part of Hindostan; with the usual appearance of their guards and attendants.

LXIV.

Ryjee Sihng, a Bhaut in the Zinore Purgunna.

This Bhaut was a native of Serulah in Zinore; the head of one of the chief families in that very extraordinary tribe of bards and heralds, described in the Memoirs: and the principal security for the Gracia chieftains in Guzerat.

LXV.

Bridge over the River Biswamintree, near Brodera.

This being the only bridge of any consequence I ever saw in India, I have introduced it as a specimen of those structures. It is built of stone; and, during the floods in the rainy season, when the stream frequently rises thirty or forty feet, and rushes with astonishing velocity through the upper arches, it is of so great use in the province, as to render it astonishing it has not been imitated near other principal towns. This bridge was erected when the Moguls possessed Brodera.

LXVI.

The Red, Blue, and White Lotus of Hindostan.

These Water Lilies were drawn and coloured from nature: they are particularly described in various parts of the Memoirs, and almost cover the Indian lakes. When gently agitated by the breeze, they give them a beauty and freshness not easily conceived by the inhabitants of a colder climate.

LXVII.

View of Onore Fort, after the Siege in 1783.

This engraving was made from a drawing taken on the spot by an officer, after the siege by Tippoo Sultan's forces in 1783, when it was most gallantly defended by Major Torriano and a small garrison, as fully related in the Memoirs.

LXVIII.

The Black and White Kingfisher, and Spotted Frog of Malabar.

These are both mentioned in the preceding account of the natural history of Tellicherry. The former frequently varies in its plumage, the black marks being sometimes less regular and more predominant; but it always forms a pleasing contrast to the brilliant azure, green, and golden plumage of the other birds of this species. The Frog, so richly adorned by nature, is not uncommon in the lakes of Malabar; which also abound with the aquatic plant introduced in the plate, and many others of singular beauty.

LXIX.

View on the Island of St. Helena.

This is selected from a number of drawings made at St. Helena, some of which, containing the town and shipping at anchor in the road, would, perhaps, be deemed more picturesque and interesting. The present engraving gives a preferable view of the interior landscape, and manner of enclosing the fields and plantations round the farm houses, to any of the other drawings.

LXX.

Flying Fish, Exocoetus Evolans.

This unfortunate inhabitant of the ocean was drawn of the natural size and colours, from one which alighted on the deck of the ship, in its flight from its watery foes, and pursued by the sea-fowl hovering over the shoal from which it separated. When the oceanic flying fish first emerges from the water, it is of the most beautiful silvery hues, softening the varied shades of purple and blue.

LXXI.

Medusa, or Portuguese Man-of-War.

The latter is the usual appellation of this beautiful production of nature, which expands its light transparent sail at pleasure, and with thousands of its comrades scuds before a light breeze, and enlivens the surface of the ocean in the tropical latitudes.

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LXXII.

A Brahmin Woman of Distinction in Guzerat.

This drawing was taken from a Brahmin female of high rank, who could not, from religious prejudice, drink water drawn by a Woman of inferior caste. There is a grace and dignified air peculiar to these Women, arising from the simple custom of carrying jars of water upon the head; sometimes two or three are placed on each other. A Hindoo temple and Ficus Indica in the distant view.

LXXIII.

Hindoo Devotees of the Gosaing and Jetty Tribes.

The various tribes and castes of Hindoo mendicants are fully described in the Memoirs. The Gosaing with his lark is one of the Gymnosophists, who generally travel throughout Hindostan without clothes. The Jetty, or Bramacharee, is another kind of beggar, who always ties a cloth over his mouth, from the fear of inhaling some animalcula with his breath, and thereby hastening a spirit into another state of existence, according to the doctrine of the Hindoo metempsychosis.

LXXIV.

Scene on the Banks of the Nerbudda near Chandode.

Although mentioned near Chandode, this drawing, made considerably more to the westward, contains a view of the village of Succultera, and the sacred groves in that part of the Baroche Purgunna; with the costume of the natives.

LXXV.

Scenery among the Sacred Hindoo Groves at Chandode.

This view contains some of the smaller dewals, or temples, under the Ficus Indica, and groves of Mango and Pepal trees, on the banks of the river Nerbudda, where the Brahmins pass their lives in voluptuous indolence, with the female choristers, and dancing girls. Sacred bulls stray unmolested, and monkeys are cherished, while the poor outcast Chandalah is not permitted to enter, nor even to breathe the surrounding atmosphere.

LXXVI.

View of Bombay in 1773, *taken from the Harbour.*

This view contains the general face of the town towards the Harbour; commencing with the Dock-yard; and including the Admiralty, Marine House, English Church, Pier, Bunder Castle, Dungaree Fort, or Fort George, and other conspicuous buildings, taken from the shipping opposite the Bunder Pier.

LXXVII.

View of Bombay Green, taken from the Writer's apartment at the Bunder.

This view is engraved from a drawing made in the year 1767; it includes part of the Government House, the English Church, Secretary's Office, the residence of the Second in Council, and the scenes daily occurring in this part of the town of Bombay. Among these are introduced the palanquin, hackeree, Bengal-chair, and other objects which enlivened the spot while the drawing was made.

LXXVIII.

View on Bancoote River, in the Concan, from Dazagon Hill.

The drawing of this delightful scene was taken from the summit of a lofty hill, near the hot-wells of Dazagon, forming almost a bird's-eye view. The winding of the river was peculiarly beautiful, forming many islands, cultivated and inhabited; the landscape altogether presenting a pleasing picture of the best part of the Concan, or Cokun, which means the low country, compared with the Deccan, situated above the Gaut mountains.

LXXIX.

A distant view of the Hindoo Temple at Alla Bhangh, with different Natives in the Concan.

This elegant Hindoo structure was drawn from the Temple erected by Govindsett; particularly described at p. 226, vol. 1. The men in the foreground, and the women with the water-pots near the well, are in the costume of the better sort of natives in the Concan.

LXXX.

Cochin, on the Coast of Malabar.

This view was taken from a vessel at anchor in the road, and includes the handsomest part of the town, with the entrance of the river. Cochin then belonged to the Dutch, who possessed several settlements on this part of the Malabar coast.

LXXXI.

Hill Fort, on the island of Caranjah.

This Island was taken from the Mahrattas in 1774. The fort, built by the Portuguese on the summit of a lofty craggy mountain, contains the ruins of a church, and commands a noble prospect over the island, town and harbour of Bombay, at a few miles distance.

LXXXII.

Cambay, from the South.

The drawing was made when the English detachment from Bombay accompanied Ragonath Row from Surat, and a tent was pitched for the reception of the Mahratta sovereign, between the city-walls and the sea, previous to his interview with the Naboh of Cambay. In the centre is the Jumma Musjid and fallen Minar, mentioned in the Memoirs.

LXXXIII.

An English Villa on the Banks of the Nerbudda in Guzerat.

This Villa, situated in the Village of Vezelpoor, near Baroche, is particularly described in the Memoirs, with its gardens and accompaniments. The view presents a little scene endeared to the author by many tender recollections; and is introduced into these volumes with a view of giving the European reader some idea of what is called a Garden House, in those distant regions.

He that holds fast the golden mean,
And lives contentedly between
The little and the great,
Feels not the wants that pinch the poor,
Nor plagues that haunt the rich man's door,
Imbittering all his state.

HORACE, *by Cowper.*

LXXXIV.

A Hindoo Family of the Banian caste. (front. to Vol. 2. 8vo.)

This is engraved from my earliest drawing, attempting to represent the Costume of the Natives, and the rural scenery in India; it was made in one of those spots frequently alluded to in the Memoirs whither, the Hindoos are fond of retiring with their families.

LXXXV.

Portrait of the Author. (front. to Vol. 1. 8vo.)

HUMMING BIRDS *at the* BRASILS,
with the nest on the Orange Tree.

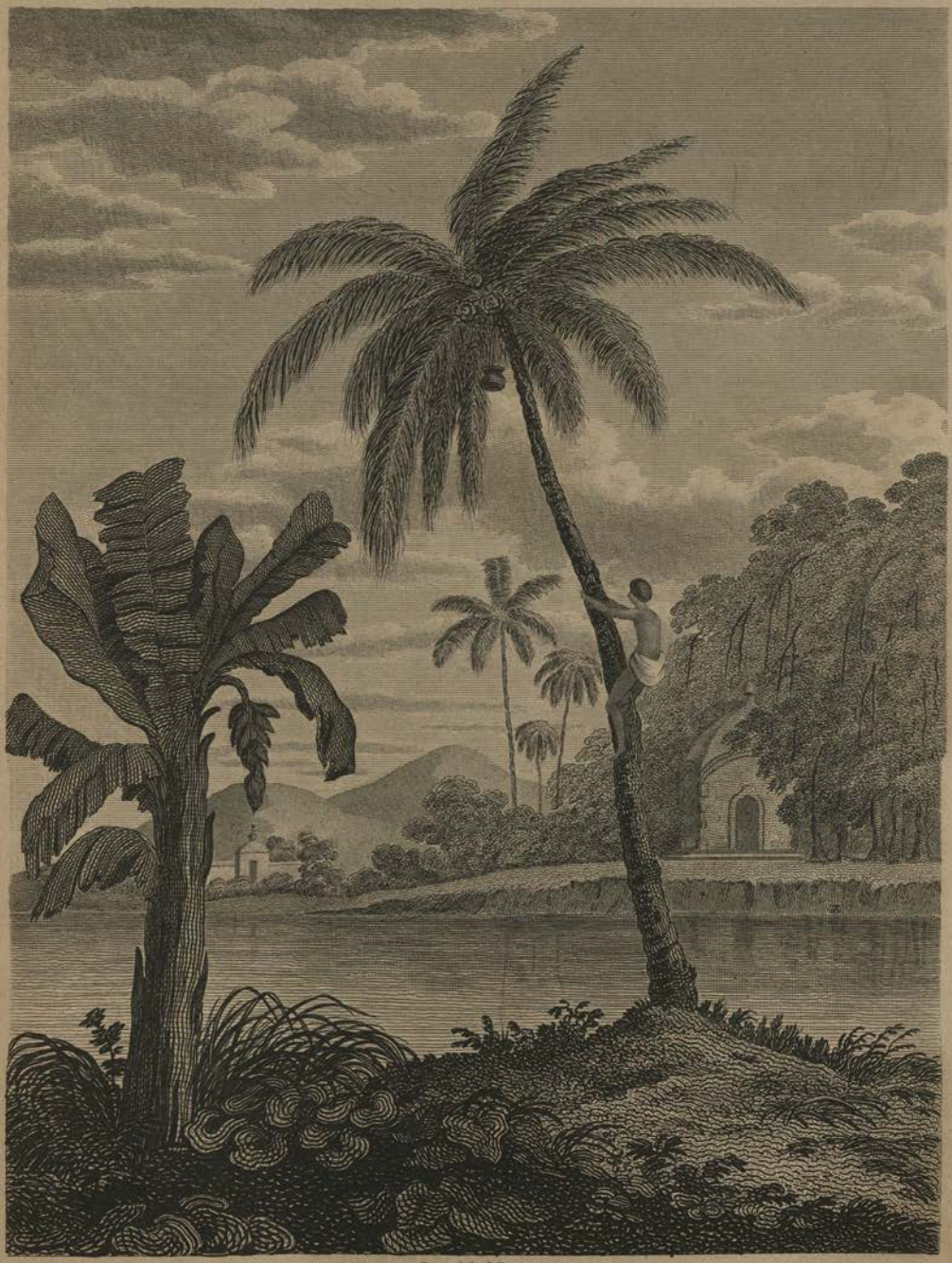
W. Hooker fecit. *Jam. Forbes, 1765.*

BLUE BANANA BIRD *at* RIO *de* JANEIRO,

on a Sprig of the GUAVA *Tree.*

W. Hooker. fecit.

Lam. Forster 1785.



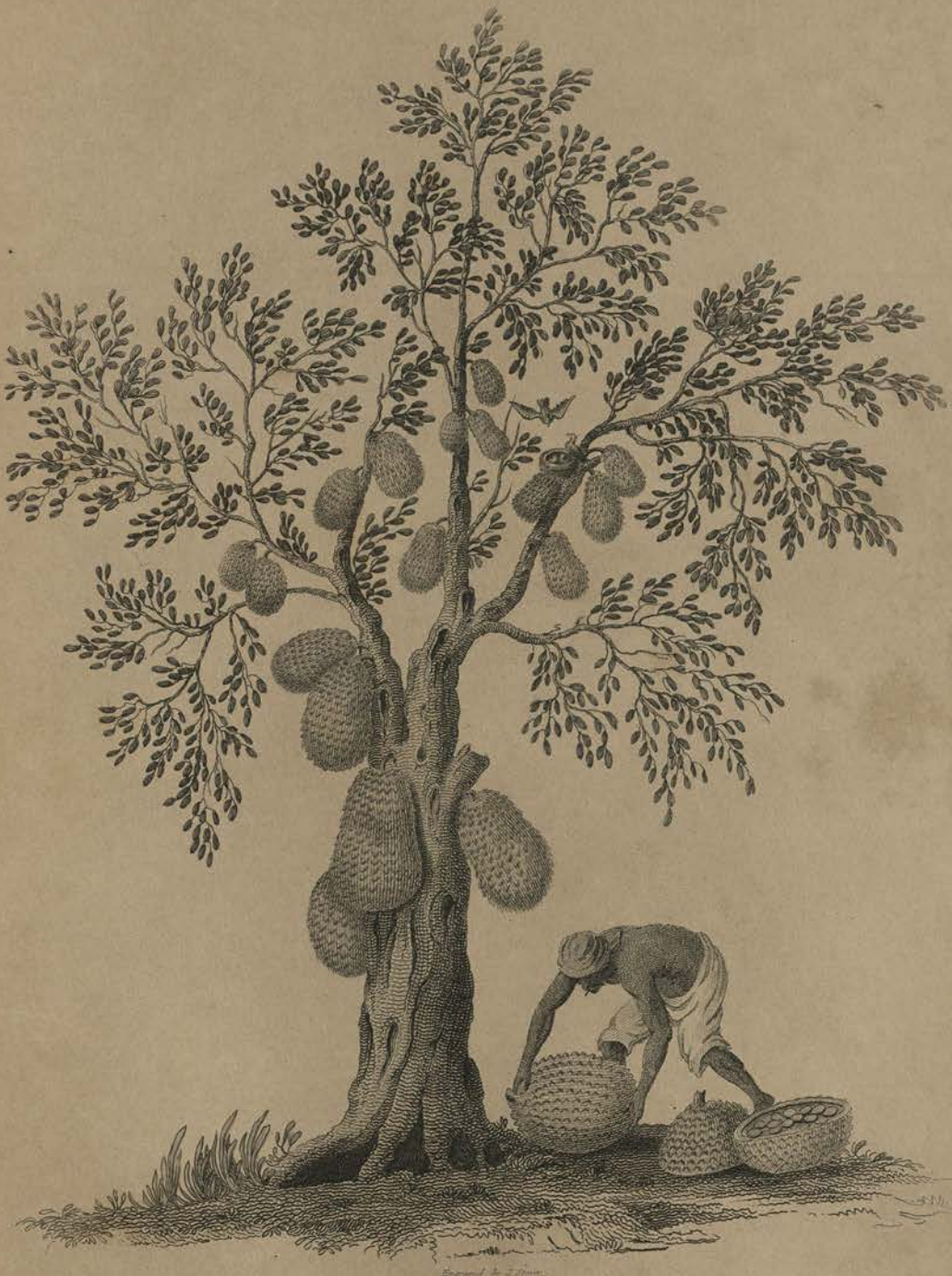
Engraved by J. Storer.

HINDOO PEASANT *ascending the* COCOA NUT TREE
to draw the TARI *or* TODDY.

Sam. Forbes, Bombay, 1813.

View of CUBBEER BURR, *the celebrated* BANIAN TREE *on the Banks of the* NERBUDDA.

Jam. Forbes. 1778.



Engraved by J. Storer.

THE JAC TREE.

The Man and Fruit in proportion.

THE COBRA DE CAPELLO,

or Hooded Snake of Hindostan.

W. Hooker, del.t. Jas. Forbes, sc.

DANCING SNAKE *and* MUSICIANS.

From a Drawing taken on the spot by Baron de Montalembert 1807.

Published by Richard Bentley, New Burlington St. 1834

TAYLOR BIRDS *and Fruit bearing* CONVOLVULUS.

W. Hooker: fecit. *Jain. Forbes. Bombay. 1761*

BULBUL *or* INDIAN NIGHTINGALE,

on a Sprig of the CUSTARD APPLE *Tree.*

W. Daniell, fecit.

Jam. Forbes. Bombay, 1769.

Engraved by T. Wageman.

A YOUNG HINDOO *among the Secular* BRAHMINS *of distinction.*

Jam. Forbes. 1781.

Engraved by Chas Heath.

DANCING GIRLS (and) MUSICIANS.

Jam. Forbes. Cambay. 1781.

Published by Richard Bentley, New Burlington St. 1834.

Engraved by J. Storer.

Manner of Travelling in a PALANKEEN *in India*.

Sam. Forbes. Gunbay 1781.

Published by Richard Bentley & New Burlington Street 1834

Engraved by J.

An INDIAN HACKEREE, drawn by GUZERAT OXEN,
with the Costume of different Casts in Hindostan.
from a Drawing by Baron de Montalembert, 1807.

Published by Richard Bentley 4 New Burlington St. 1814.

Engraved by T. Hart.

A MAHOMEDAN YOUTH *of Distinction.*

Jam. Forbes. 1769.

Published by Richard Bentley & Son New Burlington St. 1834.

Engraved by T. Wageman.

A MAHOMEDAN *of Distinction, with a* DERVISE *on his Pilgrimage.*

Pub. Feb.ry 1.1808.

Published by Richard Bentley, New Burlington St. 1832

Engraved by T. Wageman.

PARSEES *at* BOMBAY.

Jam. Forbes 1784.

Published by Richard Bentley, New Burlington St. 1834.

Engraved by J. Storer

A View of BOMBAY, *from Malabar Hill,*

with the Island of CARANJAH *and part of the* INDIAN CONTINENT *in the Distance.*

Jam. Forbes. 1777.

Blue LIZARD *and* NEEA. *Tree.*

W. Hooker Del.

Jas. Sowerby Drawgt. 1776.

Engraved by S. Parry.

SURAT *on the Banks of the* TAPPEE.

Sam. Forbes. 1774.

Published by Richard Bentley 2 New Burlington St. 1834

Engraved by Chas Heath

The Conclusion of a CHEETA HUNT *at* CAMBAY,

from an original Drawing by Lady Malet.

The MAZAGON MANGO *of Bombay,*
with the PAPILIO BOLINA *or Purple-eyed Butterfly.*

Sam. Forbes. 1768.

W. Hodges. Pinxt.

Engraved by J. Storey

CALICUT, *on the Coast of* MALABAR.

Jam. Forbes. 1772.

Published by Richard Bentley & Son Burlington St 1884

Engraved by J. Storey.

ANJENGO, *on the Coast of* MALABAR.

Jam. Forbes, 1779.

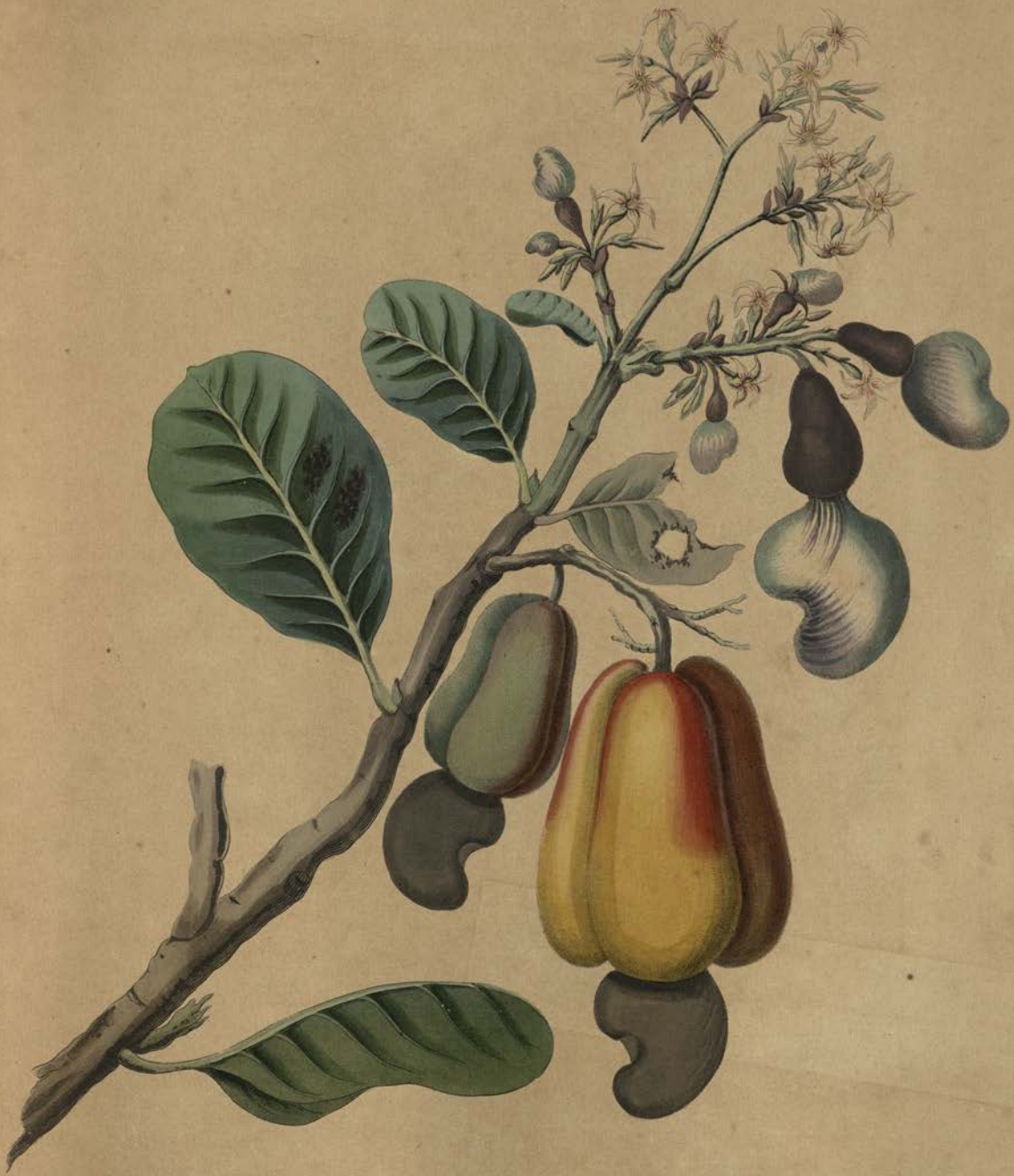
Published by Richard Bentley 8 New Burlington St 1834

Engraved by T. Gray.

A HINDOO TEMPLE, *near* EDDOVA *in* TRAVENCORE.

Jam. Forbes. 1771.

Published by Richard Bentley, New Burlington St. 1834.



The CAJEW *or* CASHEW APPLE *of Malabar.*

Jam. Forbes. Anjengo 1772.

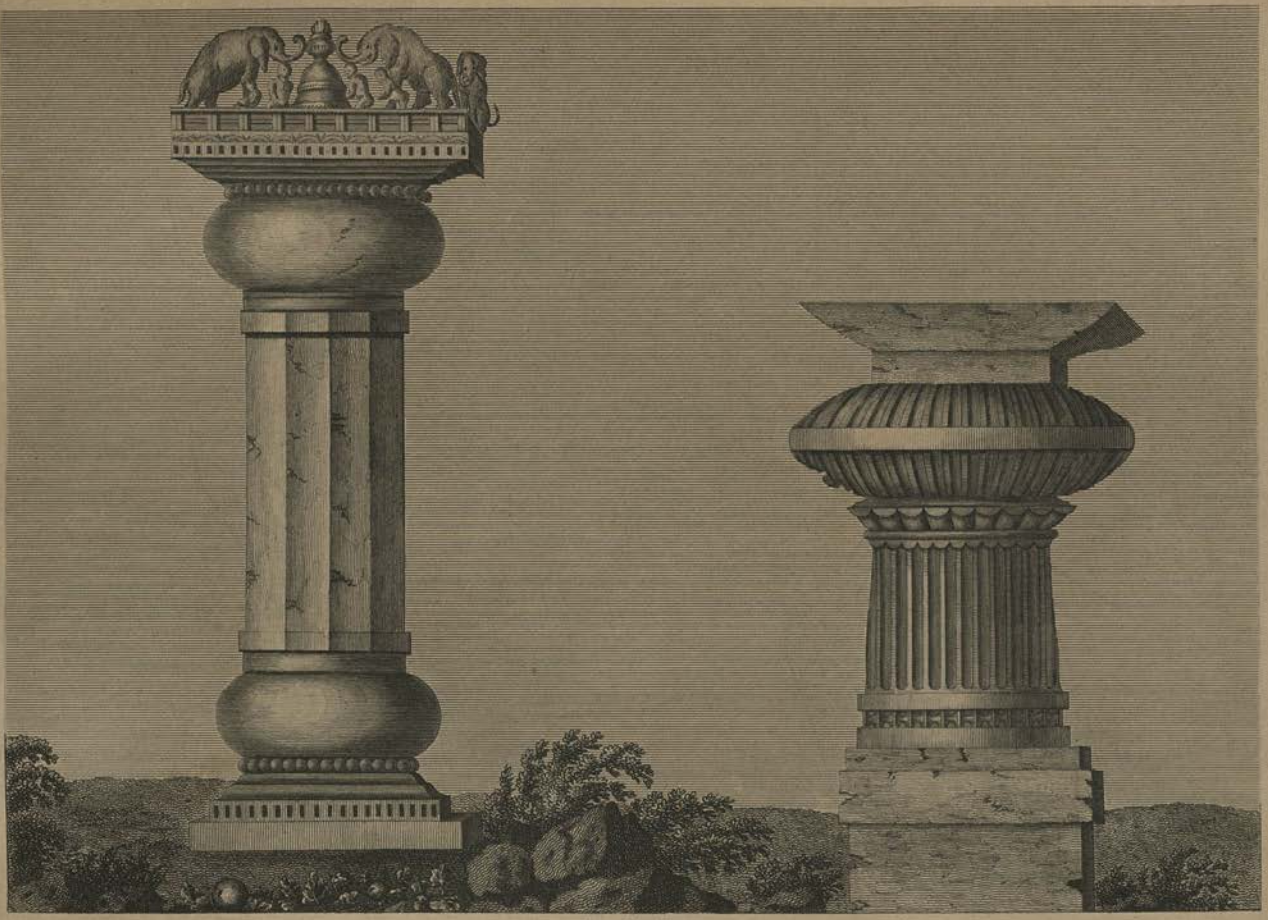
W. Hooker fecit.

Engraved by T. Daly.

Interior View of the principal Excavated TEMPLE *on the Island of* ELEPHANTA.

Jam. Forbes. 1774.

Published by Richard Bentley & Son. Burlington St. 1834.



Engraved by I. Shury.

Comparative View of two principal Pillars, in the Excavations at

SALSETTE *and* ELEPHANTA.

Jam. Forbes, 1774.

Published by Richard Bentley, 8, New Burlington St. 1831

Engraved by W. Ruth.

Scene of a Melancholy event on the
ISLAND *of* SALSETTE,
from a Drawing by Baron de Montalembert. 1774.

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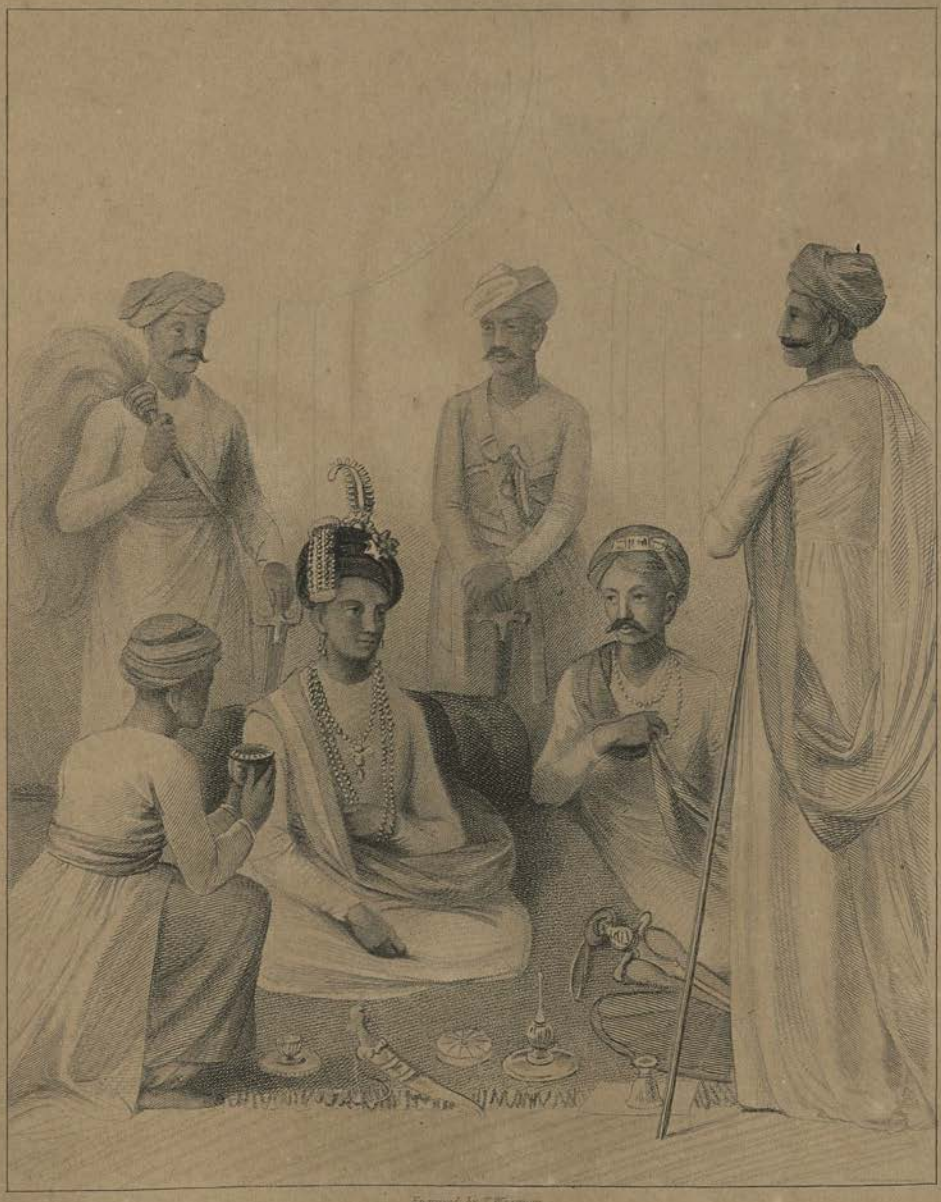
Engraved by T. Wageman

RAGONATH ROW, BALLAJEE; PUNDIT PURDHAN,

PESHWA OF THE MAHRATTA EMPIRE.

Jam. Forbes. 1776.

Published by Richard Bentley, New Burlington St. 1834



Engraved by T. Wageman

The MAHRATTA PESHWA, *and his* MINISTERS *at* POONAH.

Drawn from an original Sketch belonging to Sir Charles Malet, Bart.

Published by Richard Bentley & Son, Burlington St. 1839

Engraved by T. Wageman.

MOHMAN KHAUN, NABOB of CAMBAY.

Jam. Forbes. 1781.

Published by Richard Bentley, New Burlington Street. 1834.

Engraved by I. Storey.

SCULPTURE *in a Subterraneous* HINDOO TEMPLE *at* CAMBAY.

Jam. Forbes. 1772.

Engraved by T. Wageman.

A FOOT SOLDIER *in the usual Costume of the Native* INDIANS.

Jam. Forbes, 1776.

Published by Richard Bentley, New Burlington St. 1834

Engraved by T. Wageman.

A MAHRATTA HORSEMAN, *Sketched in the Camp.*

Jam. Forbes. 1778.

Published by Richard Bentley, New Burlington St. 1834

Engraved by W. Angus.

TABLE LAND, *and distant View of Cape Town at the* CAPE *of* GOOD HOPE.

Published by Richard Bentley 8 New Burlington St. 1839.

Engraved by J. Story.

BAROCHE *on the Banks of the* NERBUDDA *in Guzerat.* *Jam. Forbes. 1778.*

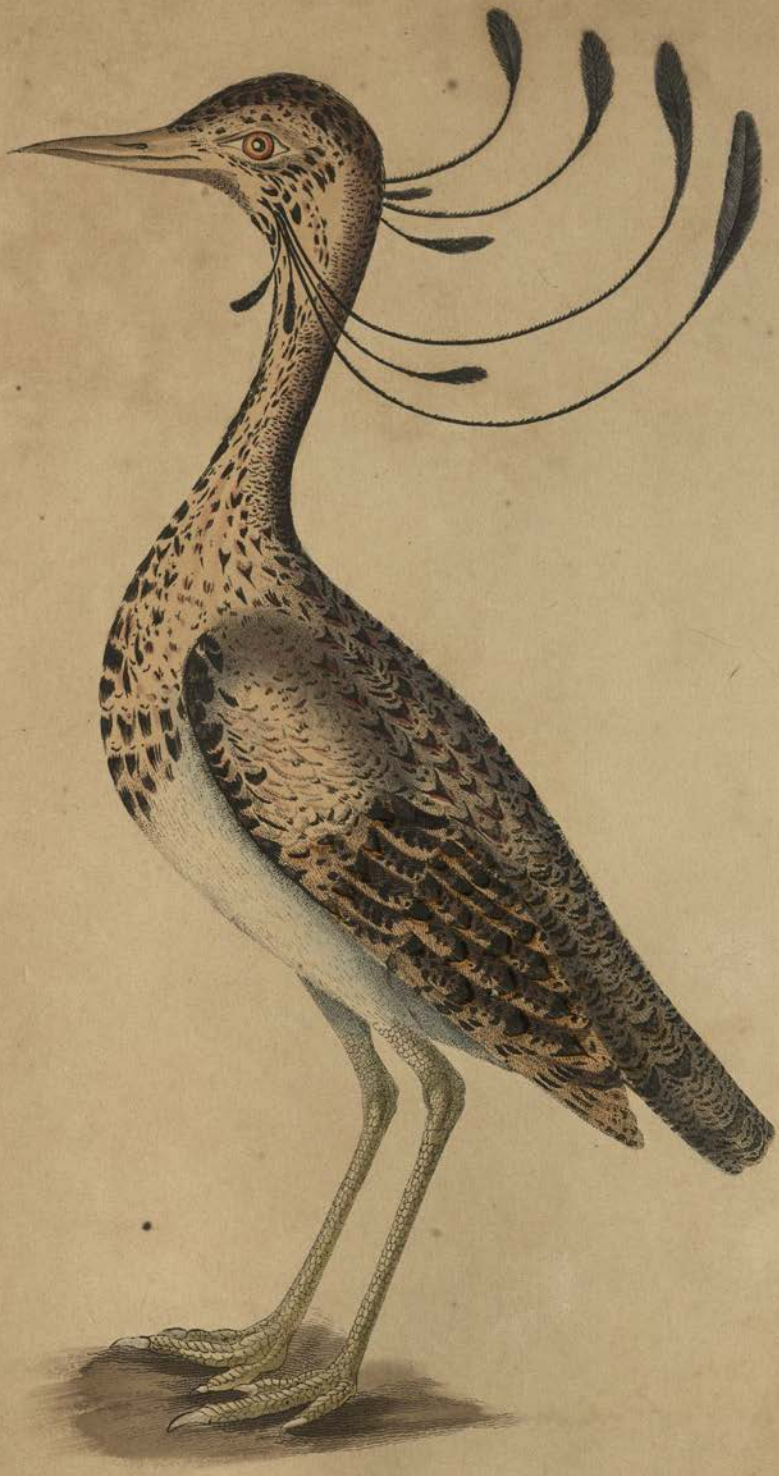
Published by Richard Bentley, 8, New Burlington St. 1834.

Engraved by W. Angus.

The Mausoleum of RAWA RAHAN near Baroche.

Jas. Forbes 1778.

Published as the Act directs Feby 1. 1784 by Richard Pollard, Fleet Street, London.



The CURMOOR *or* FLORICAN,

one of the highest flavoured Birds in India.

about half the size of Nature.

W. Hooker. Delt.

Jany. 1st 1781.

The SAHRAS *or* DEMOISELLE *of Guzerat,*
from four to six feet in height.

W. Hooker fecit. Jam. Forbes, 1772.

GREEN PIGEON *and* CUR CHAMPHAH *of the* CONCAN.

W. Hooker *delt.* Jam. Forbes, Fort Victoria 1777

BLUE LOCUST, *and* FAGGOT CATERPILLAR

with its Nests, on the Variegated Acacia or Baubel Tree,

IN GUZERAT.

W. Hodges. Scalt. Jas. Forbes. 1779.

Skeleton MANTIS *and* OIL PLANT *of Guzerat.*

W. Hooker, feat. Jam. Forbes, sculp.

Engraved by W. Angus.

The DURBAR *and adjacent Scenery at* DHUBOY. *Jam. Forbes. 1781.*

BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY
JACKSON MEMORIAL COLLECTION.

Published by Richard Bentley, 8 New Burlington St. 1834.

Engraved by J. Greig.

THE GATE *of* DIAMONDS, *at* DHUBOY.

Jam. Forbes. 1780.

Published by Richard Bentley, 8, New Burlington St. 1834

Engraved by J. Shury.

Specimen of HINDOO SCULPTURE *on the Gate of* DIAMONDS *at* DHUBOY.

Jam. Forbes. 1784.

Published by Richard Bentley, New Burlington Street.

47

PEASANTS *at a Well in* HINDOSTAN.

Sketched by Baron de Montalembert, 1807.

Published by Richard Bentley, 3 New Burlington St. 1834.

48

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INDIAN SQUIRREL *and* TAMARIND.

W. Hooker fecit. Jam. Forbes, Bombay, 1769.

The MAHWHAW *Tree of* GUZERAT.

W. Hooker Scalt. — Jam. Forbes. Bhadarpoor. 1781.

GRAINS in GUZERAT.

1. BOUTAH or NATCHNEE, (Cynosorus cruciatus) 2. BUNTEE,

3. CODRA, (Paspalum Kora) 4. CHENA, (Panicum miliaceum)

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GRAINS *in* GUZERAT.

86413

1. JUARREE, *(Holcus sorghum)* *2.* BAILJEREE, *(Panicum italicum)*

3. BATTY *or* RICE, *(Oryza sativa)*

W. Hooker. fecit. Jam. Forbes. 1780.

Engraved by T. Craig.

The wedded BANIAN TREE, *or the* PALMYRA *and* BURR TREE *united, drawn on Salsette.*

Jam. Forbes, 1774.

Published by Richard Bentley, New Burlington St. 1834.

Engraved by T. Wageman

A JUNGAM *and* A BYRAGEE,

HINDOO DEVOTEES.

Jam. Forbes. 1769.

Engraved by J. Sharp.

Small HINDOO TEMPLE *on the Bank of the* NERBUDDA.

Sam. Forbes. 1778.

Published by Richard Bentley & Son, Bulington Street, 1878

Engraved by J. Grey.

A BANIAN TREE, *consecrated for Worship in a* GUZERAT VILLAGE.

Jam. Forbes. 1781.

Published by Richard Bentley & Son, New Burlington St. 1834

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Engraved by T. Wayman.

A COOLIE CHIEFTAIN.

Sam. Forbes. 1782.

Published by Richard Bentley, New Burlington St. 1832

Fac-Simile of the inlaid work on the TOMB *at* AGRA, *called*
TAJE-MAHAL, *or* CROWN *of the* SERAGLIO.

Jam. Forbes. 1781

Engraved by J. Greig.

THE JUMMA MUSJIA, *or Grand Mosque at* AHMEDABAD.

Jam. Forbes. 1781.

Published by Richard Bentley, 8 New Burlington Str. 1834.

Engraved by J. Storer.

SHAH BHAUG, *a Summer Palace built by the Emperor* SHAH JEHAN, *on the Banks of the* SABERMATTY.

Jas. Forbes. 1781.

Published by Richard Bentley & Son Publishers to the Queen 1834

Engraved by J. Storer.

View of the WATER TEMPLE *in the Gardens of*

DIL GUSHA, *or Expansion of the Heart at* CAMBAY.

Jas. Forbes. 1781.

Published by Richard Bentley & Son Bulstrode upon Mar 1834.

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PANDANUS ODORATISSIMUS.

The Flower and young fruit of the Kaira.

Jam. Forbes. Bombay, 1780.

PANDANUS ODORATISSIMUS.

The Fruit of the Keura Tree.

Jam. Forbes. Bombay. 1769.

Engraved by Chas Heath

A GRACIA CHIEFTAIN *or* RAJAH, *with his* SUARREE *or usual attendants.*

from a drawing by Baron de Montalembert 1783.

Published by Richard Bentley, New Burlington Str. 1834

Engraved by T. Wageman

RYJEE SIHNG, *a* BHAUT *in the* ZINORE PURGUNNA.

Jam. Forbes. 1781.

Published by Richard Bentley 8 New Burlington St. 1834.

Engraved by J. Taury.

BRIDGE *over the River* BISWAMINTREE, *near* BRODERA.

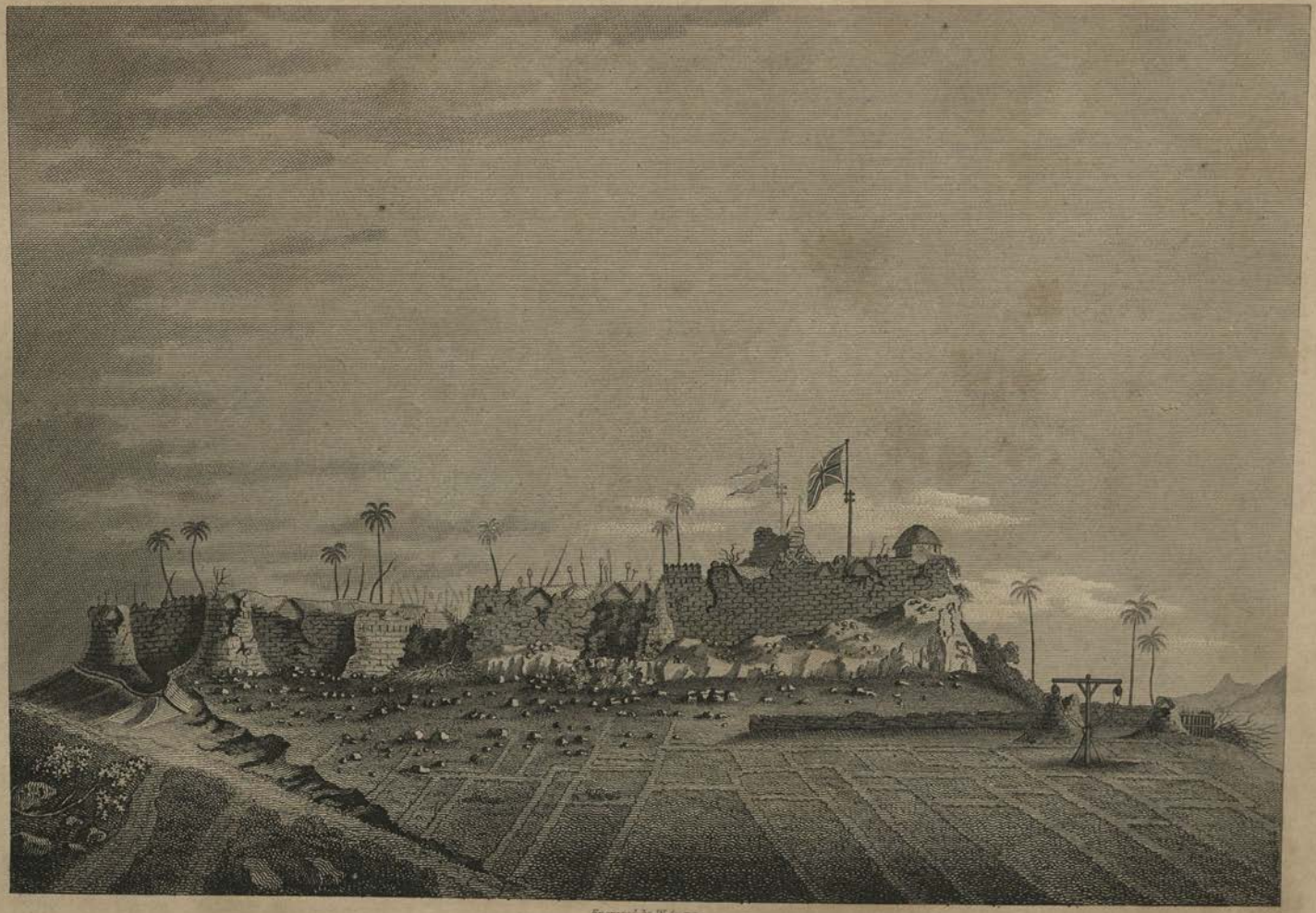
Jam. Forbes, 1783.

Published by Richard Bentley, 3, New Burlington, 1834.

Red, Blue, and White LOTUS, *of Hindostan.*

Jam. Forbes. Chandado 1781.

W. Hooker. Pictt.



Engraved by W. Angus.

View of ONORE FORT *after the Seige in 1783.*

Jam. Forbes.

Spotted KINGFISHER, *and a singular*
FROG *on the Coast of* MALABAR.

W. Hooker. Invit. *Sam. Forbes. 1814.*

Engraved by J. Greig.

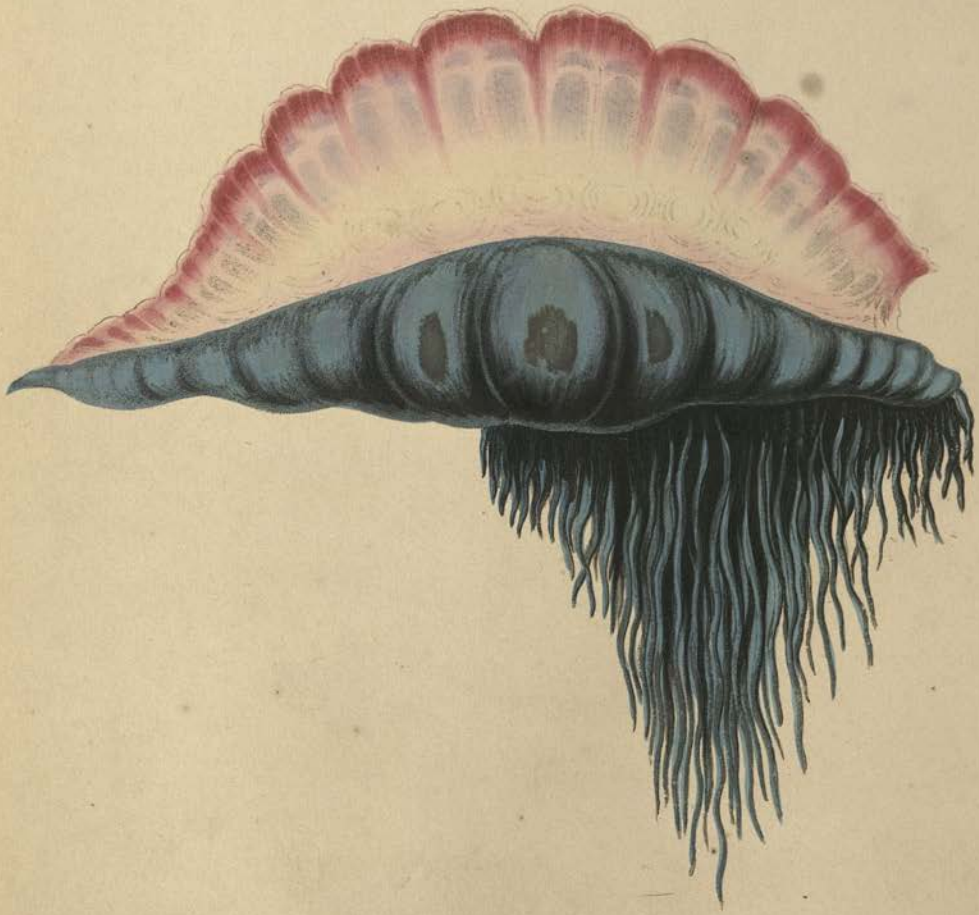
Interior View of the Island of ST. HELENA.

Jam. Forbes. 1784.

Published by Richard Bentley 2 New Burlington St. 1833

The FLYING FISH. (Exocetus evolans.)

W. Daniell, del.
Jas. Fittler, sc.



THE MEDUSA,

or Portuguese Man of War.

W. Hooker Scat. Jam. Forbes 1776.

Engraved by J. Shury.

A BRAHMIN WOMAN of Distinction in GUZERAT.

Jam. Forbes. 1781.

Published by White, Cochrane & Co. Fleet Street. June 1st 1813.

Engraved by J. Storey.

HINDOO DEVOTEES, *of the Gosaunee & Jetty Tribes.*

Jam. Forbes. Bhuboy. 1780.

Published by White, Cochrane & Co. Fleet Street. June 1st 1813.

Engraved by J. Storer

Scene on the Banks of the NERBUDDA *near* CHANDODE.

Jam. Forbes. 1781.

Engraved by J. Storer.

Scenery among the SACRED HINDOO GROVES *near* CHANDODE.

Lieut. Forbes, 94th.

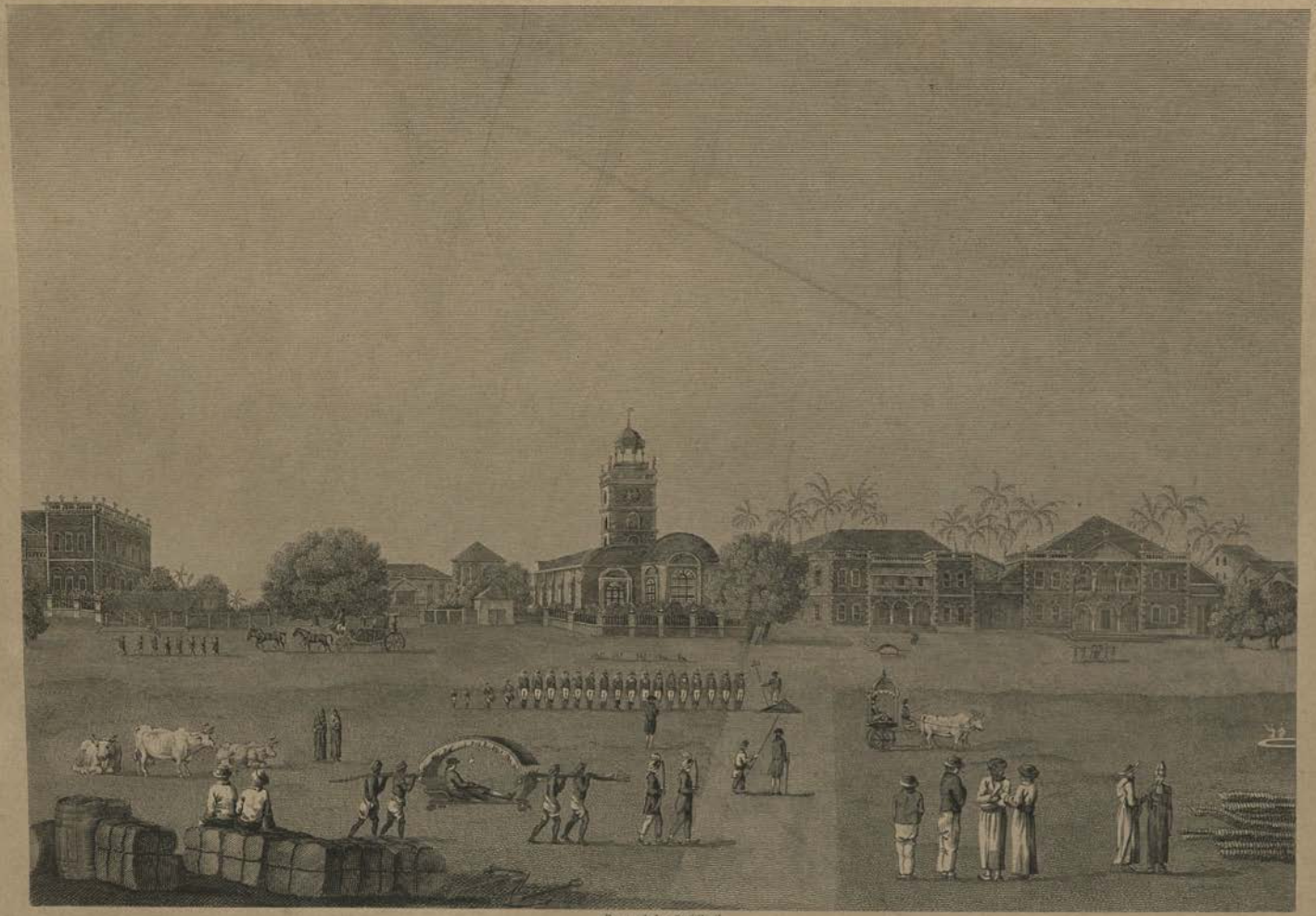
Published by White, Cochrane & Co. 77 Fleet Street, June 1st 1813.

Engraved by G. Parry

View of BOMBAY *in* 1773.

Jam. Forbes.

Published by White, Cochran & C. Fleet Street, June 1st 1803.



Engraved by Chas. Heath.

VIEW OF BOMRAY GREEN.

Jam.s Forbes. 1788.

Published by White, Cockerane & Co.ª Fleet Street. June 2.d 1794.

View on BANCOOTE RIVER; *in the* CONCAN,

taken from Dayjyon Hill.

Jam. Forbes 1770.

Engraved by Chas. Heath.

A Distant View of the Temple at ALLA BHAUG, *with different Natives*

IN THE CONCAN.

Jam. Forbes, 1783.

Engraved by T. Flory.

COCHIN *on the Coast of* MALABAR.

Jam. Forbes 1772.

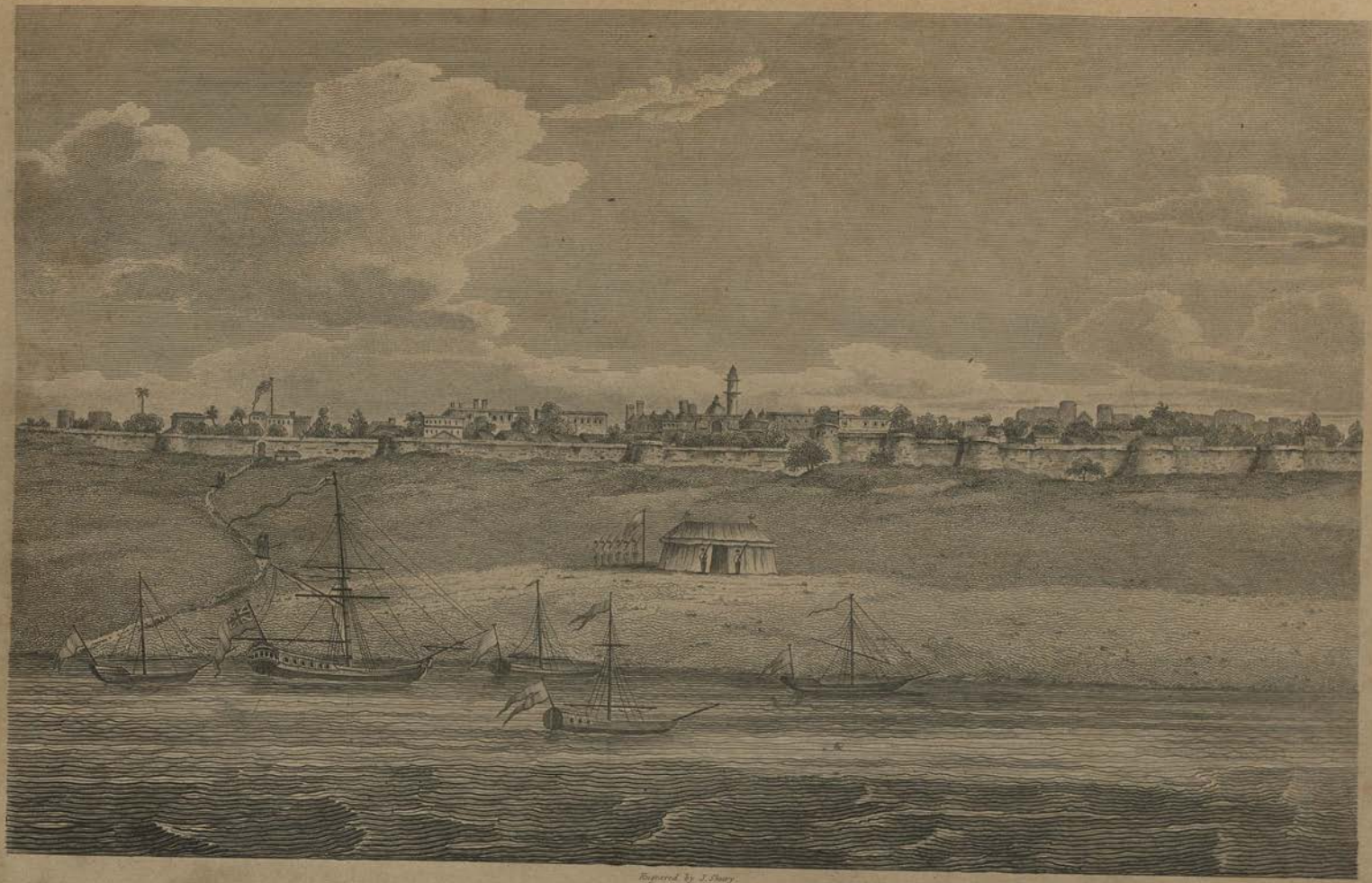
Published by Wm. Byrne, 16 East Street Cheapside 1st Mar. 1782.

88

Engraved by J. Storer.

HILL FORT *on the Island of* CARANJAH.

Jam. Forbes 1774.



Engraved by J. Shury

View of CAMBAY, *from the South.*

Jam. Forbes. 1775.

Published by White, Cochrane & Co. Fleet Street. June 7th 1813.

Engraved by Bate.

GARDEN-HOUSE *in a Village near* BAROCHE, *in* GUZERAT.

Jan. Forbes, 1774.

Published by White, Cochrane & Co. Fleet Street. June 27th 1814.

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